VI 10

First Steps
in the
Use of the Pedal
for Piano

by

Dorothy Gaynor Blake

Price, 75 cents
(In U. S. A.)

The Willis Music Co.
Cincinnati, Ohio

R

FIRST STEPS IN THE USE OF THE PEDAL

For Piano

By

Dorothy Gaynor Blake

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FOREWORD

THESE studies and pieces are designed to show in a definite way the use of the damper-pedal. The student should first become acquainted with the mechanism in the piano by which the tones are produced. When his hand rests on a key show him how the damper remains off the string, thus allowing it to vibrate. After he sees the falling of the damper when the finger is lifted from the key, let him strike the key again, this time pressing gently but *all the way* down on the damper-pedal (the one on the right side). Now, when he lifts his finger off the key—if he continues to press down the pedal—he will find that all the dampers are kept off the strings, including the one over the string which he has caused to vibrate. This one will continue to sound for some time. Thus he is shown that the pedal instead of working with the hands, supplements them. It does their work for them while they are free to play somewhere else.

One of its uses may be illustrated in this way: One may *sing* a continuous melody without breaking off, even though there may be a long skip up or down. But at the piano one may play *legato* only when the skips are within the reach of the hand. When it is impossible to reach the next key in a melody without lifting the hand from the keyboard we can sustain the sound by pressing down the damper-pedal just *after* the first-key is struck, holding it down *during* the time that the hand is off the keyboard and *until* the far off key has been struck.

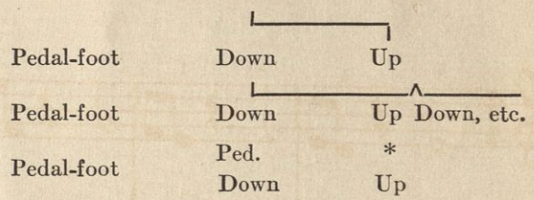
Another illustration we may borrow from the orchestra. Here there are many different instruments playing different parts and the man who plays the low bass-note can sustain it while the others play the chords which complete the harmony. At the piano our left hands are often obliged to supply both these parts and the damper-pedal again comes to our assistance It catches the vibration of that bass-note and sustains it even though the left hand is taken from the key and moves up to play the chord.

A third use for this pedal is with broken chords. The separate tones of a broken chord sound thin but the damper-pedal allows them all to sing at once. The effect is rich and full.

The first thing to be gained by the student is independence of hand- and foot-motion, so before going to the keyboard it is well to practise this exercise. Strike the outstretched hand on the knee, at the same time raising the foot and counting one; then lowering the foot on two and raising the hand on three, keeping the foot down. As soon as he can do this he may strike a key on the piano and count in the same way, playing straight up the scale one octave and back, using the third finger only, pedaling as in the practise-exercise and taking care to raise the finger high off each key. In other words do not let the fingers link the tones together but make this new helper do its work alone. Let the student play the same scale with the left hand, pedaling and counting as before. He may then proceed with the material which follows.

Above all, cultivate the habit of *keen and attentive listening* by the student himself. He must learn to recognize and avoid the "muddy" effects produced by pedaling passages together which contain discordant harmonies. Listening will make him discriminate and bind only such tones together as will blend harmonically.

Rhythmic notation for the pedal-part seems to be the most definite, tangible way of marking for this introductory work and shows clearly that the pedal goes down *after* and not *with* the key. After the habit is once formed the student may pedal even sooner after the key is struck than is here indicated. With the principle understood he should easily follow these various forms of marking which he will later encounter.

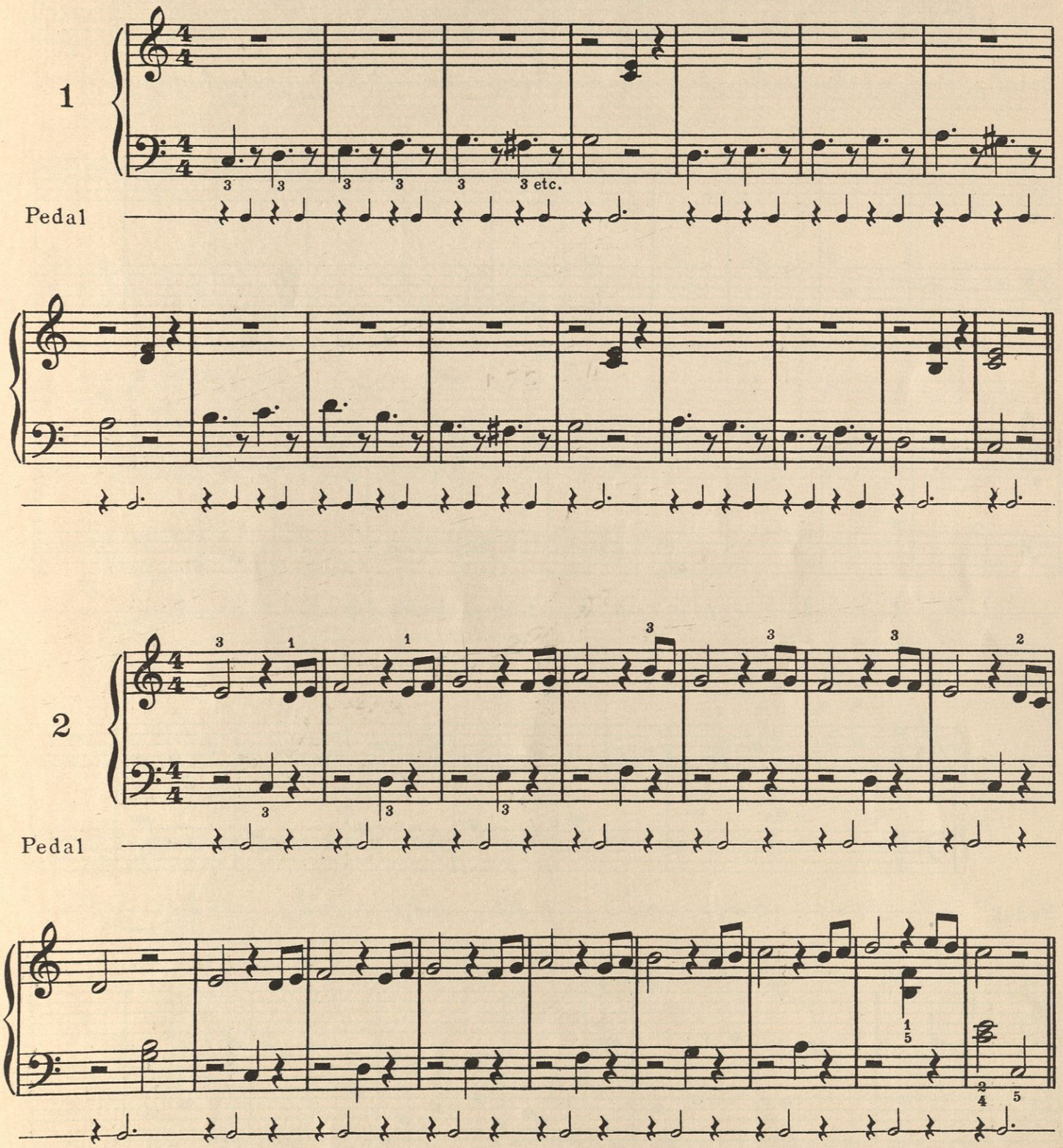


These studies were so written as not to suffer musically from a *slow tempo*, which is *recommended* because the student thus has time to understand and actually experience the result of each pressure on the Pedal. As his control of the pedal becomes automatic he may be guided by the character of the piece in determining the tempo, always keeping before him that correct use of the pedal is his principal object.

Dorothy Gaynor Blake.

First Steps
in the Use of the Pedal

DOROTHY GAYNOR BLAKE



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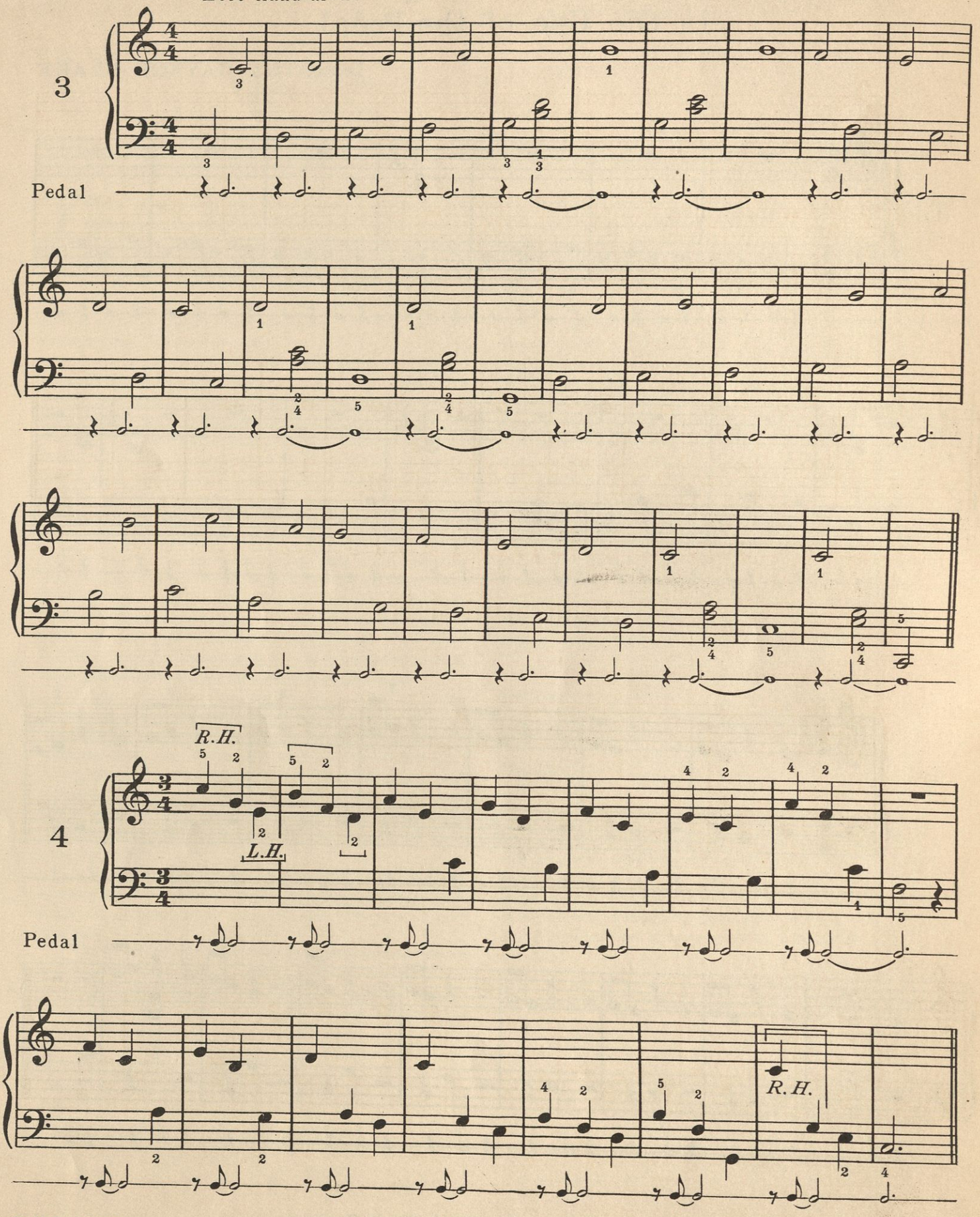
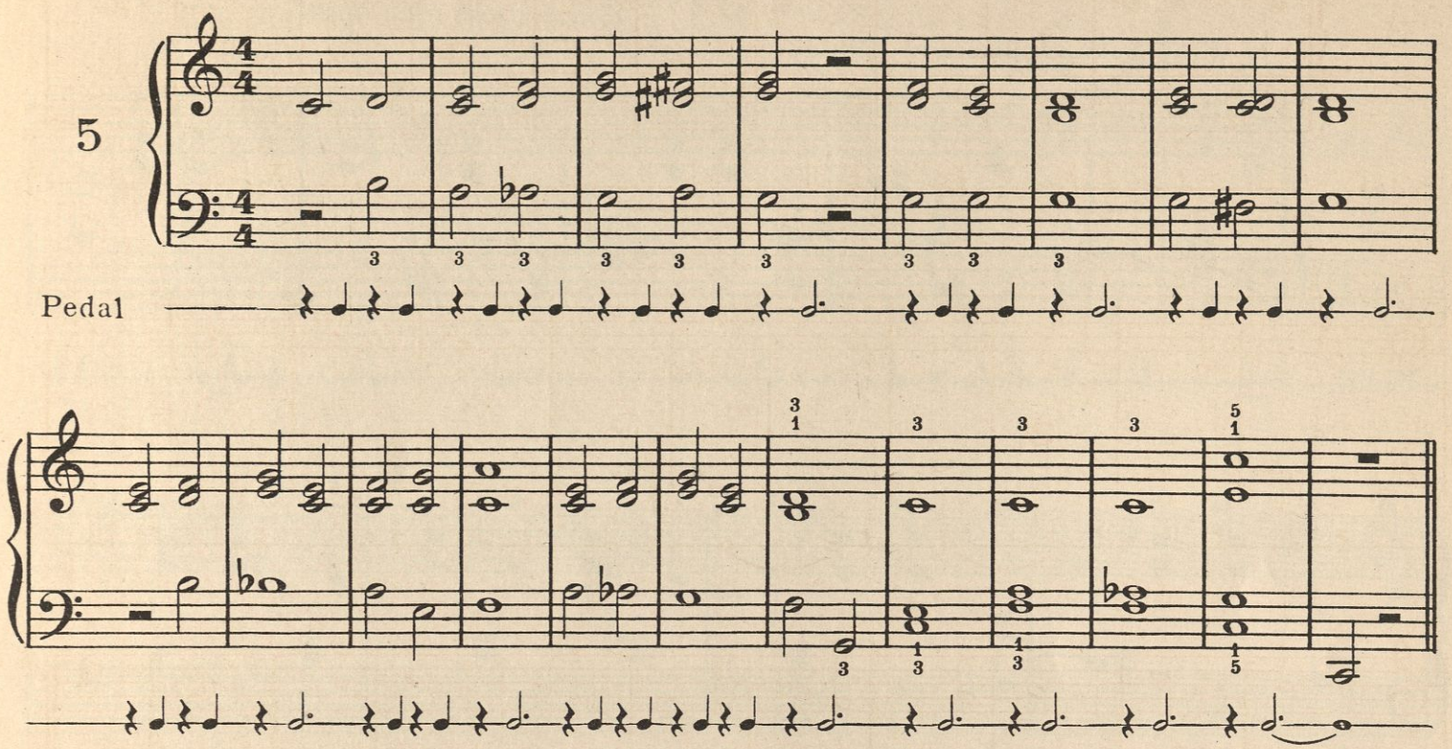
Left hand alone

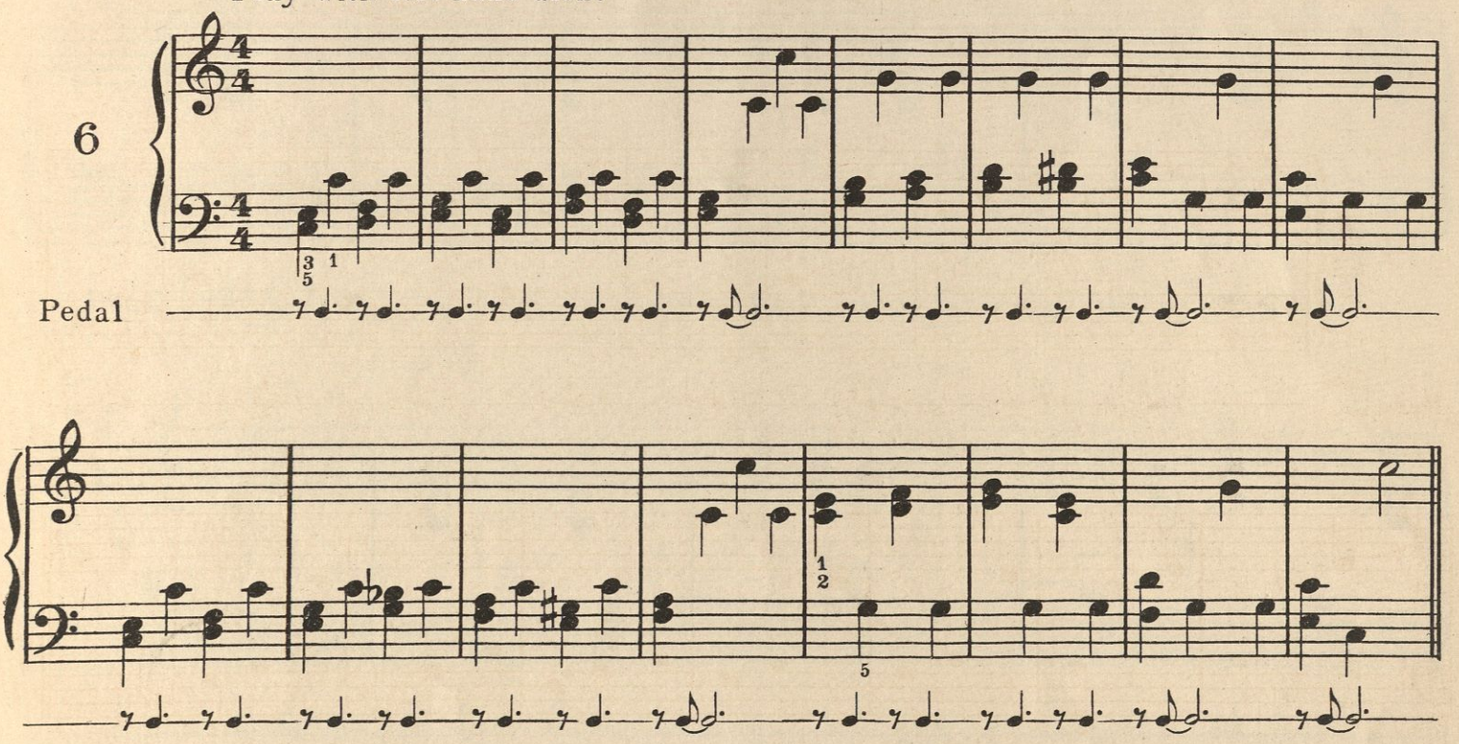


Sunday Morning



Jack and Jill

Play with left hand alone



Footnote: Jack and Jill—the two who climb upward side by side sing the melody and the repeated c's and g's between are unimportant and should be played softly.

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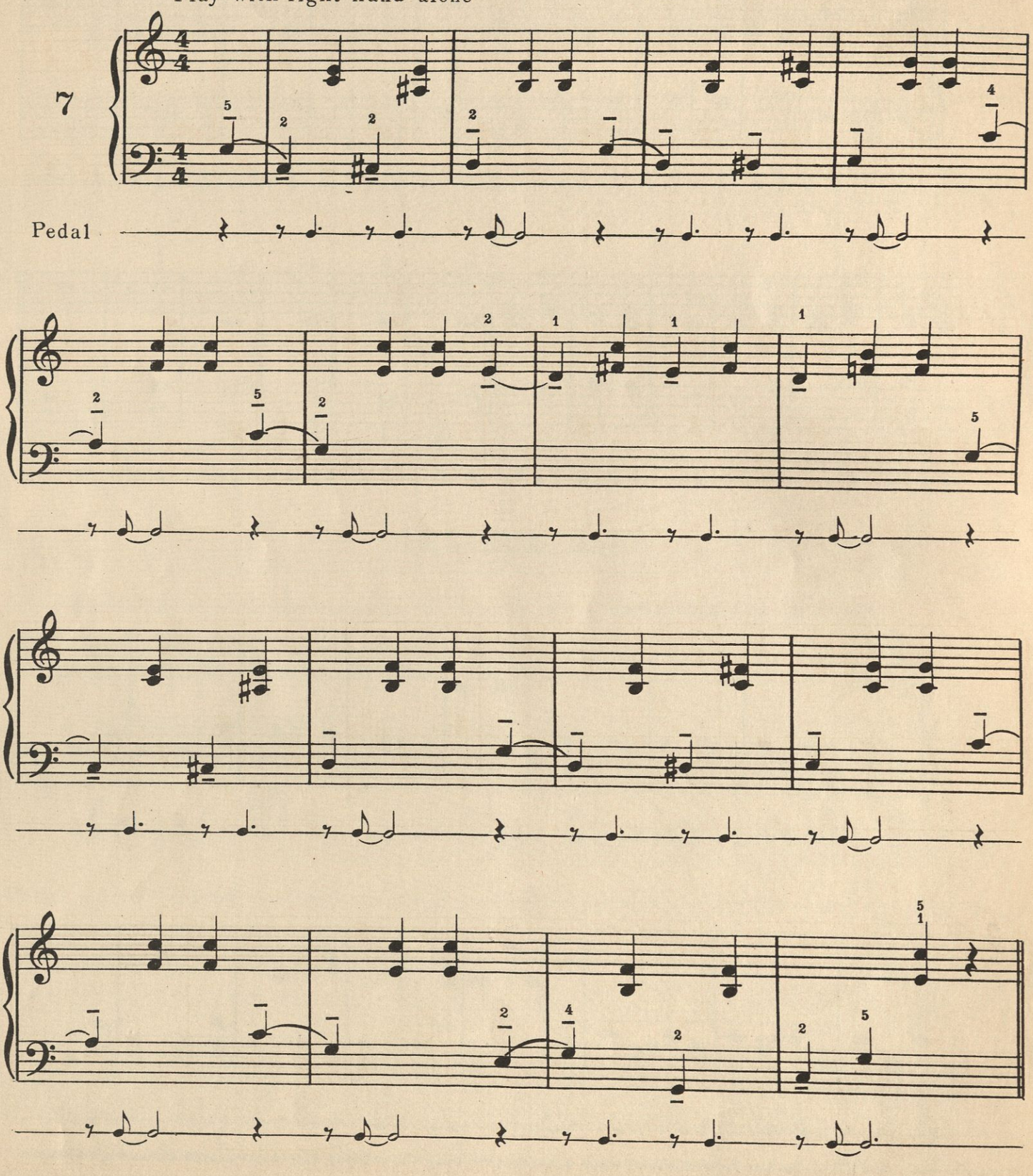
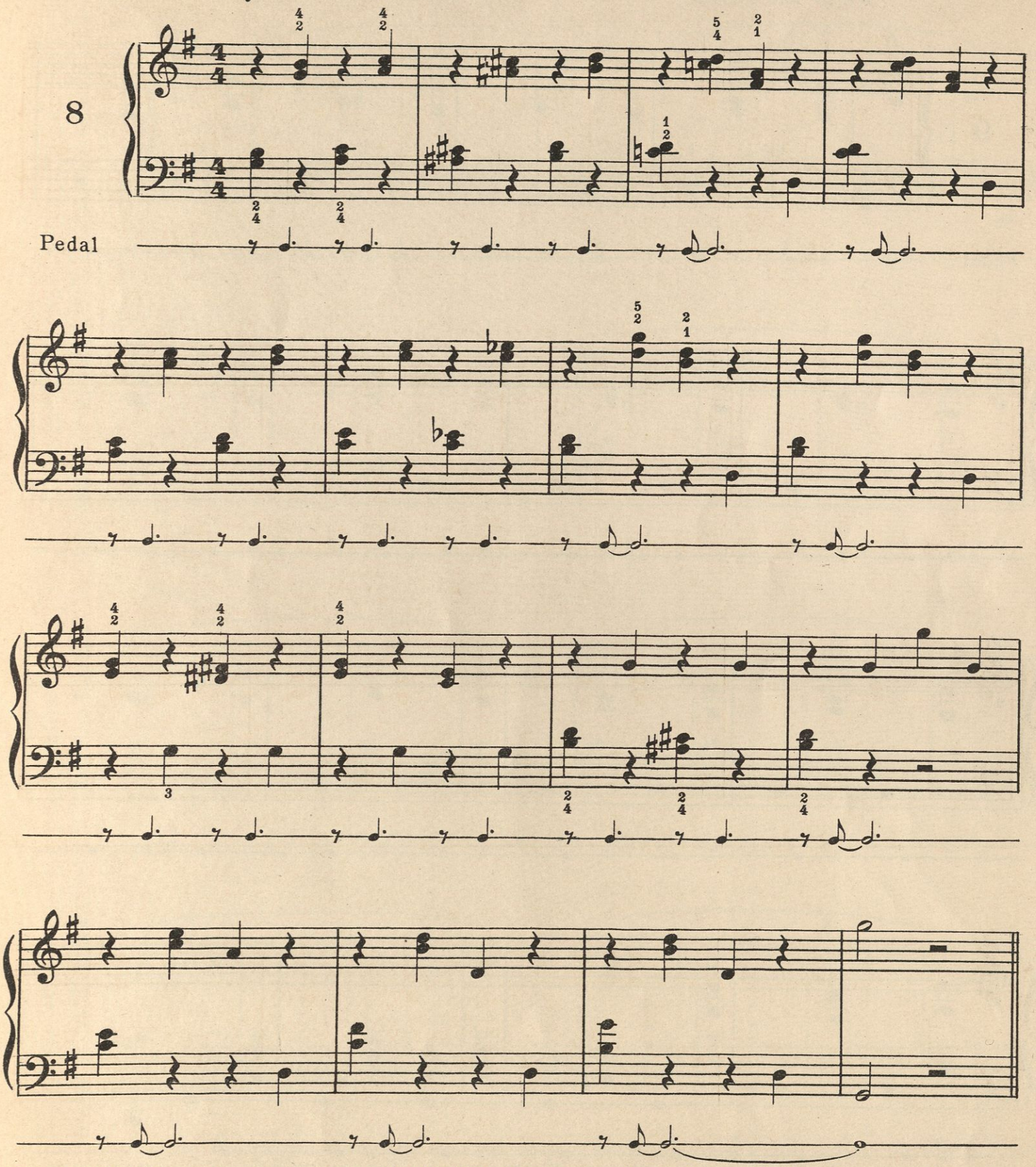
The Trombone

Play with right hand alone



Echo

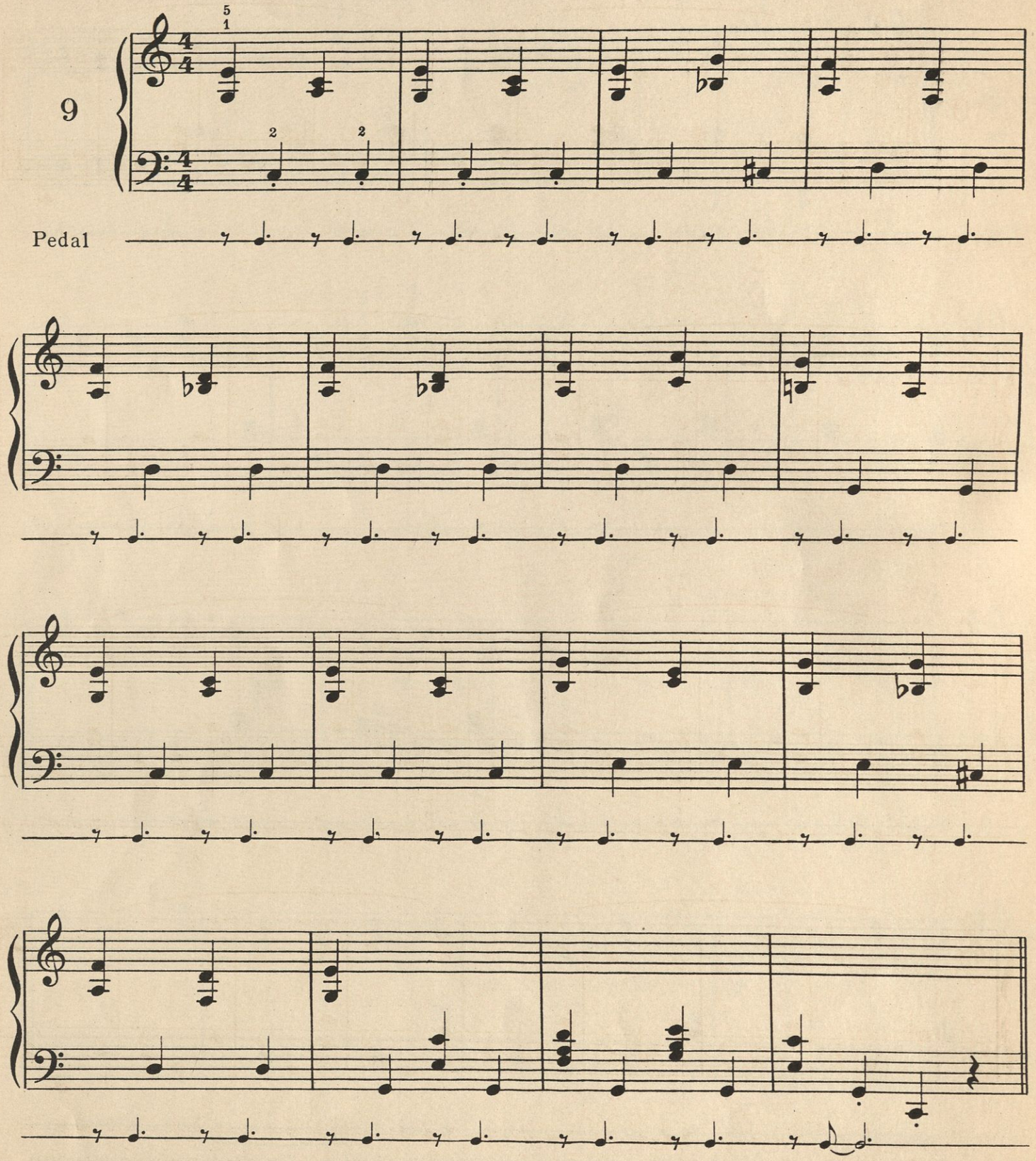
Play with both hands



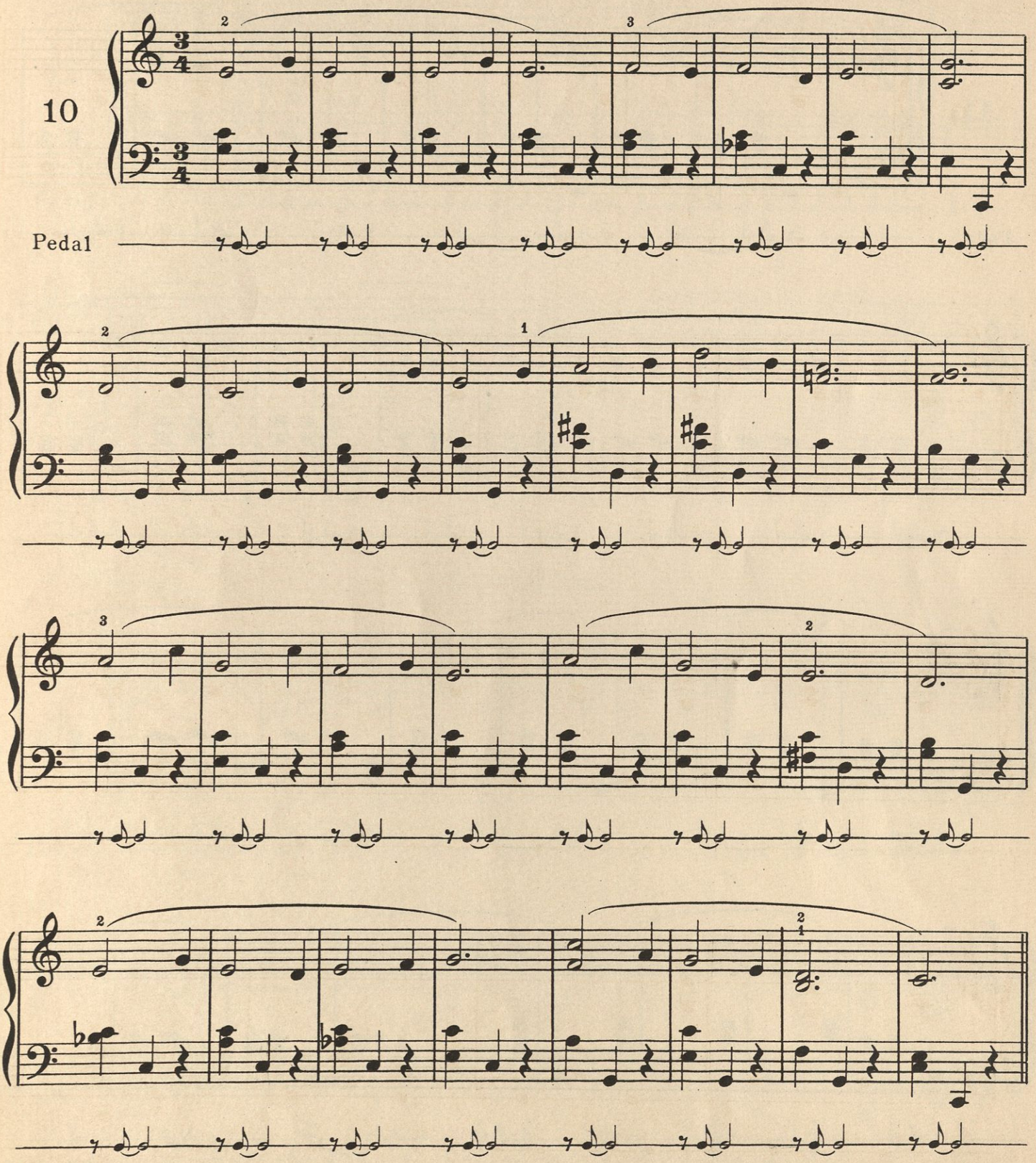
Footnote: The right hand part echoes that of the left hand and should be played softly. The effect is reversed in the first two measures of the third line.

The Clock

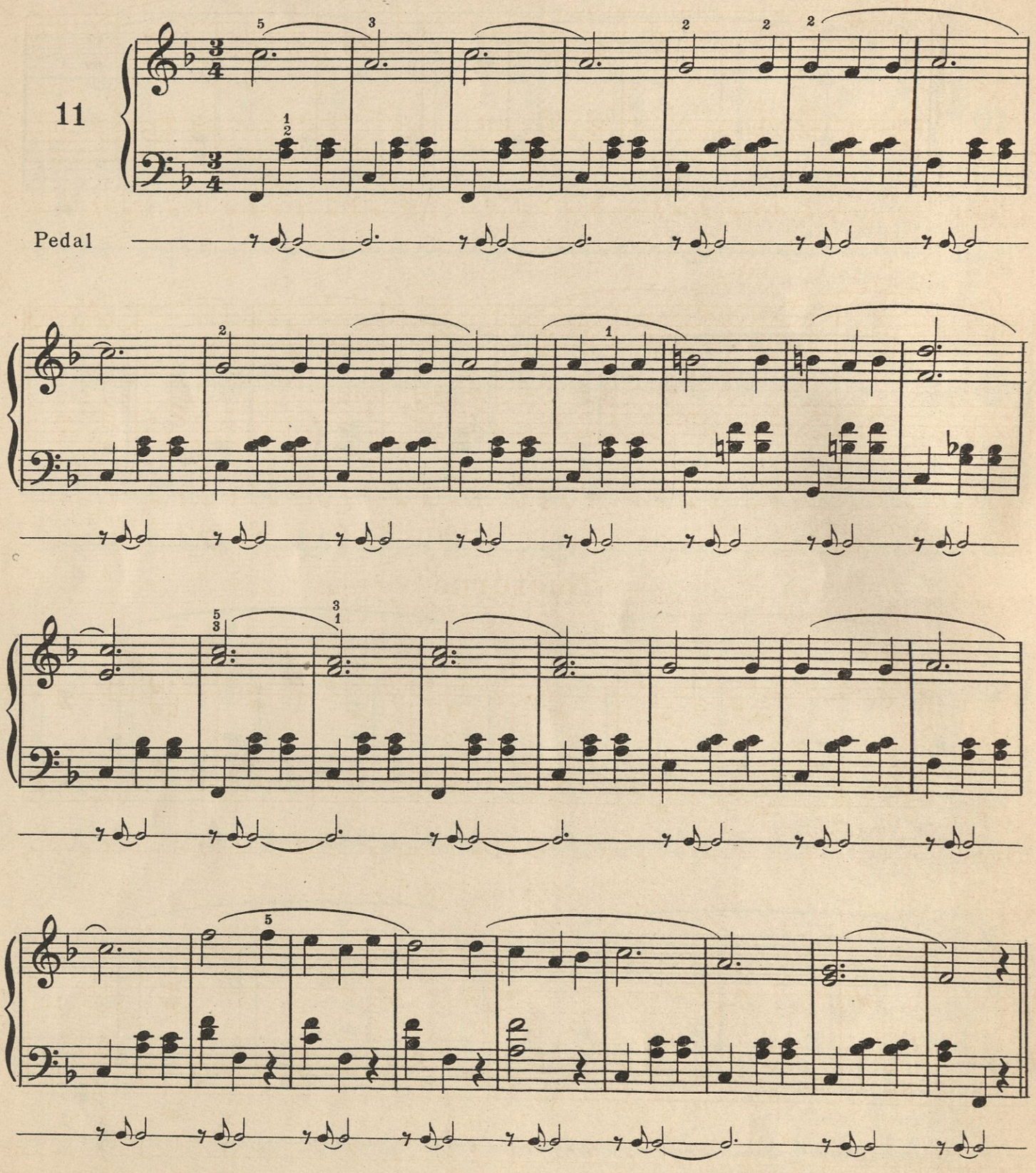
Right hand alone



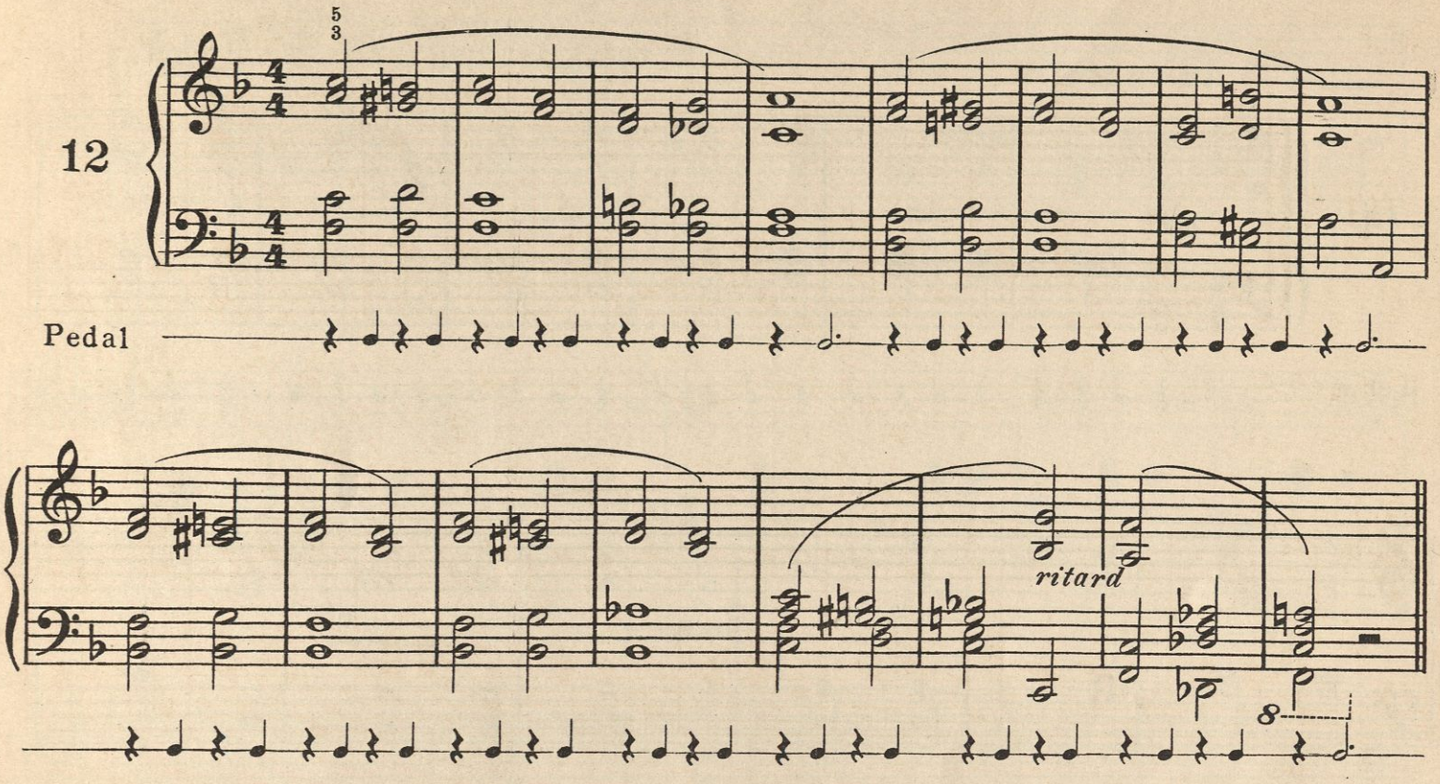
The Old Rocking Chair



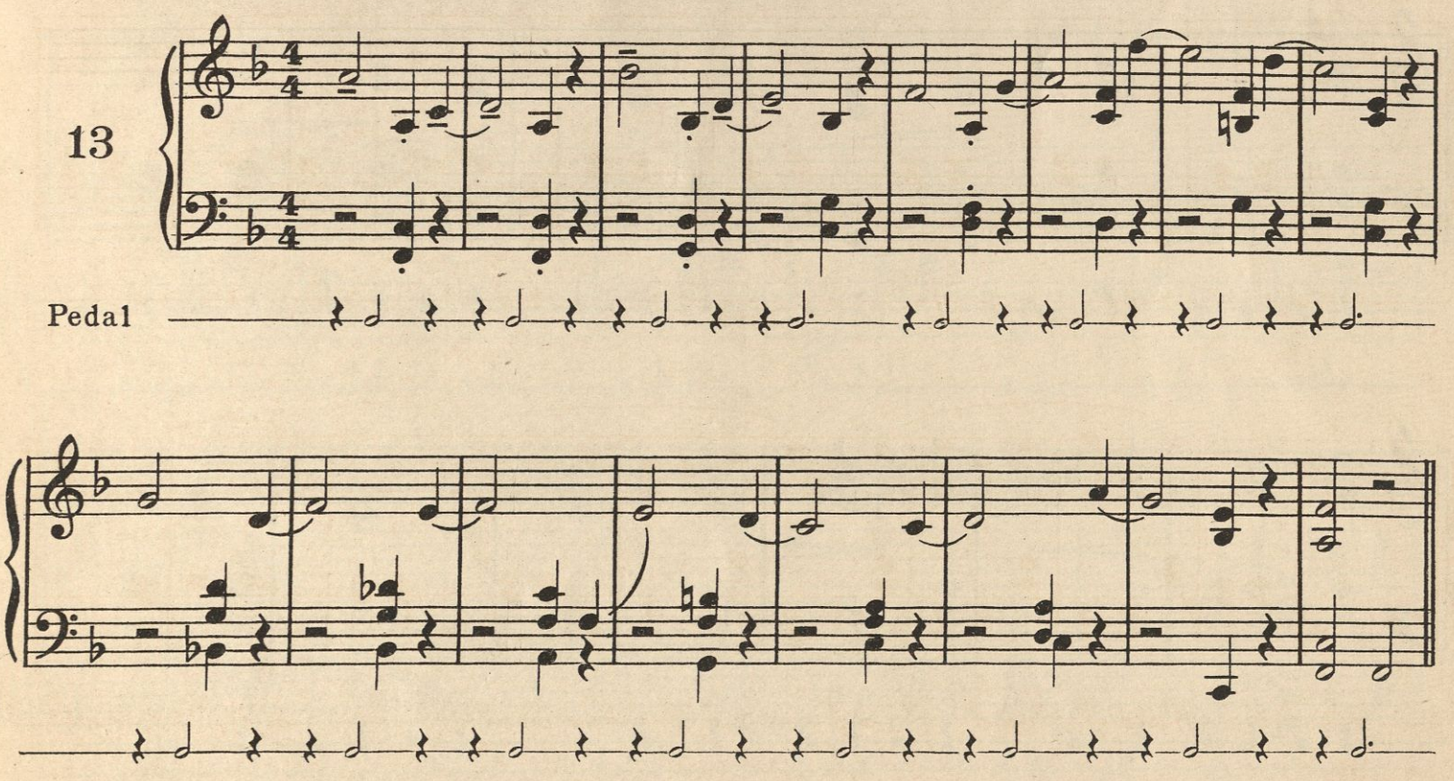
See - Saw



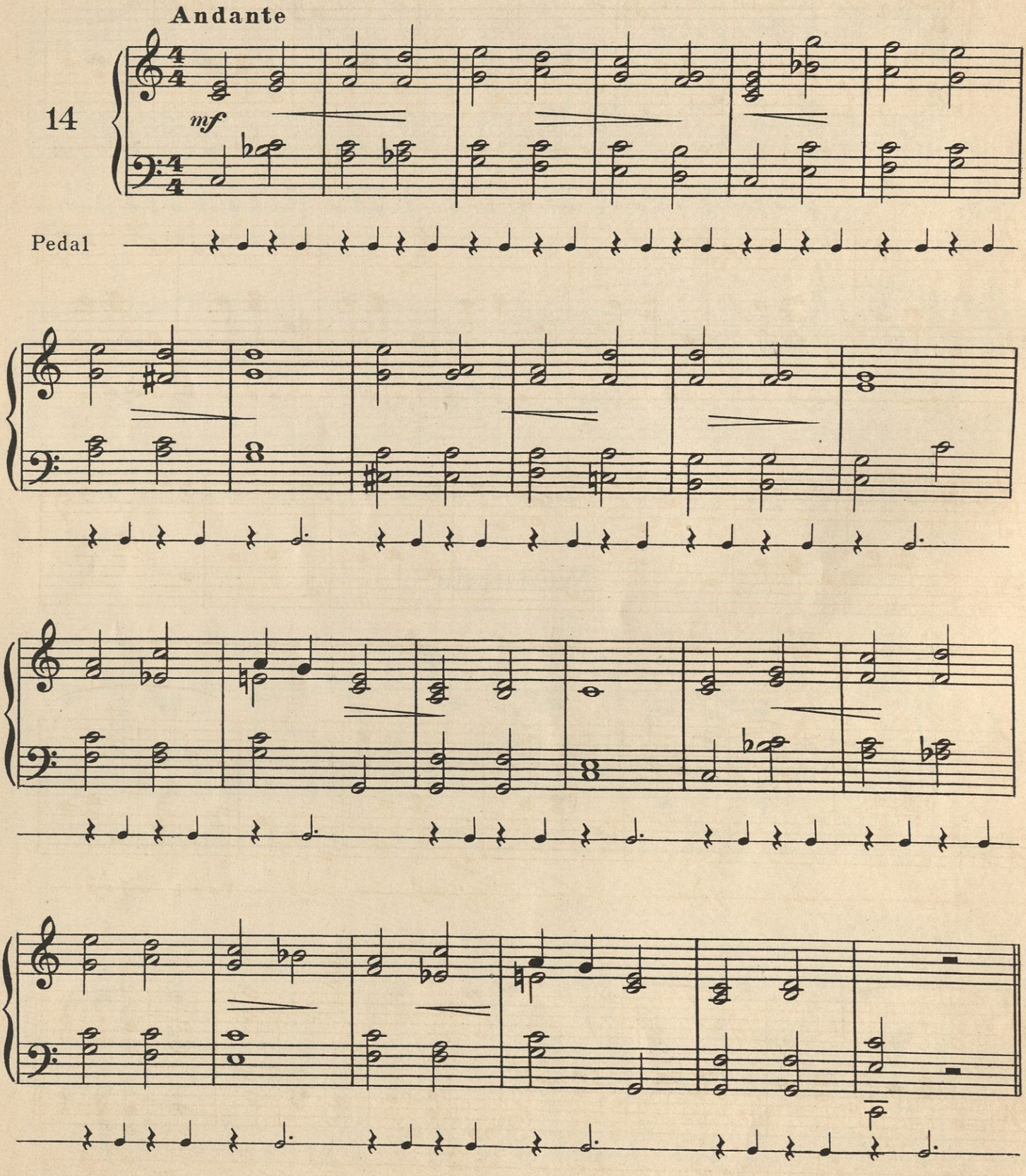
Plantation Melody



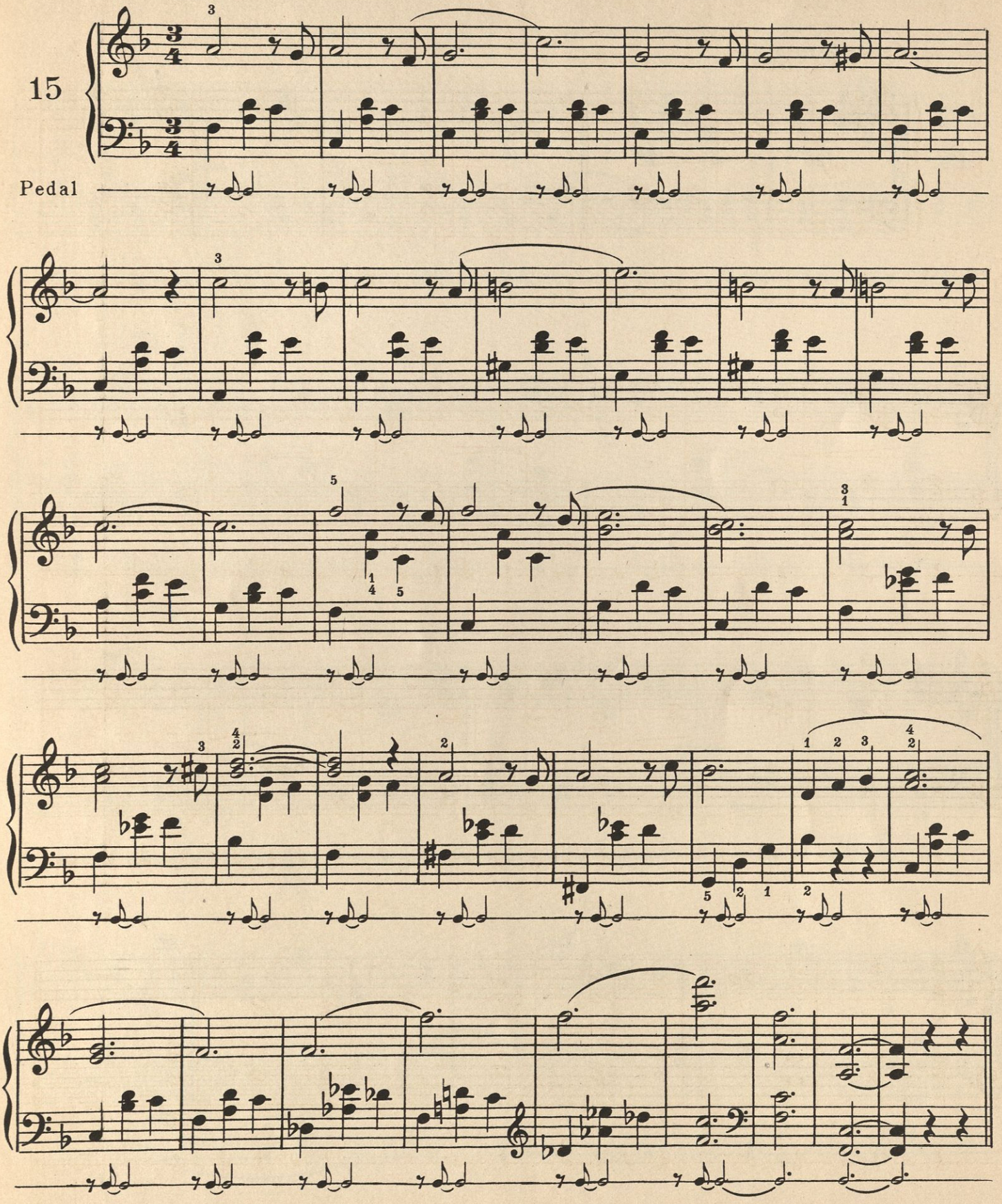
Nocturne



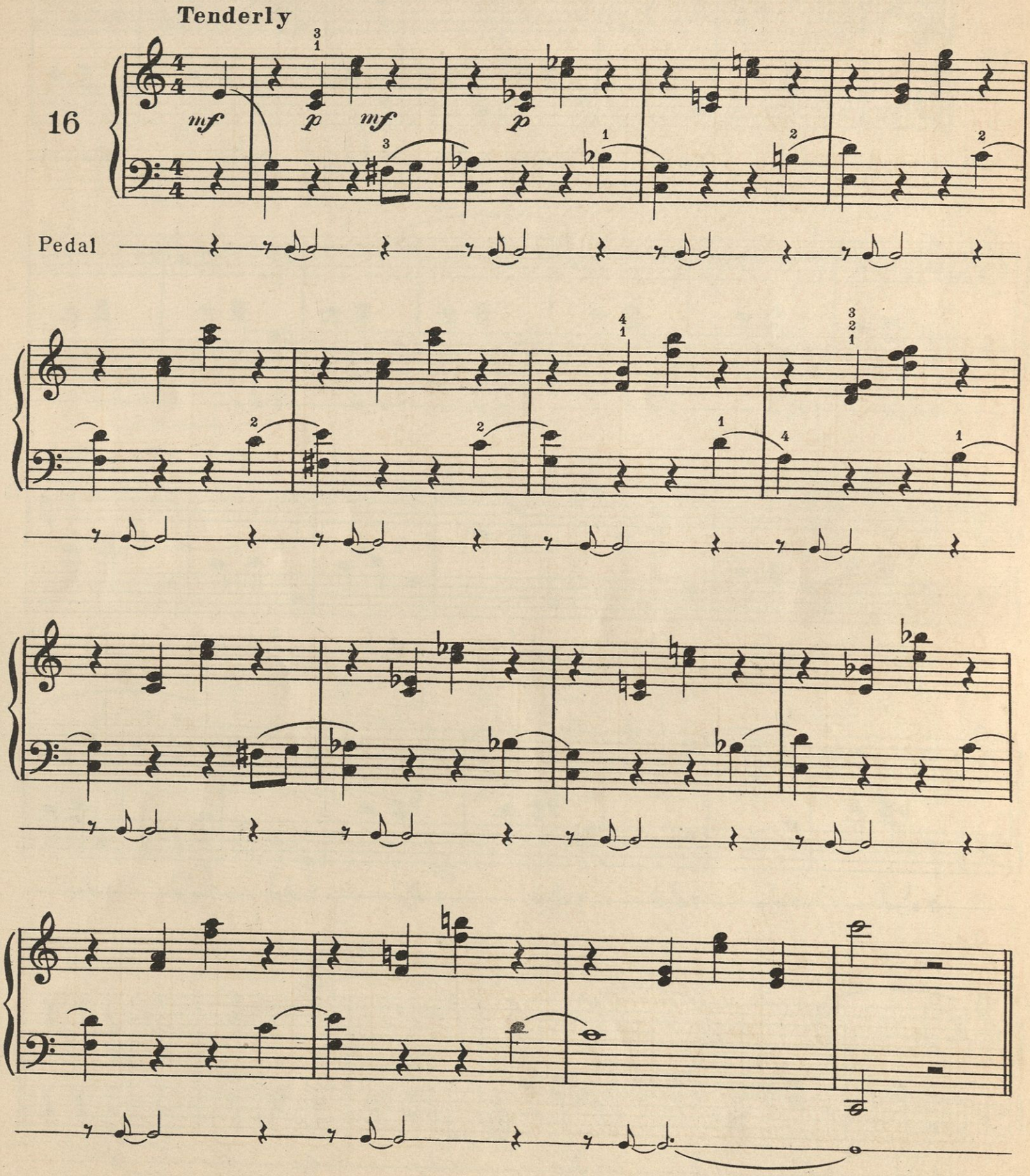
Hymn of Praise



Boat Song

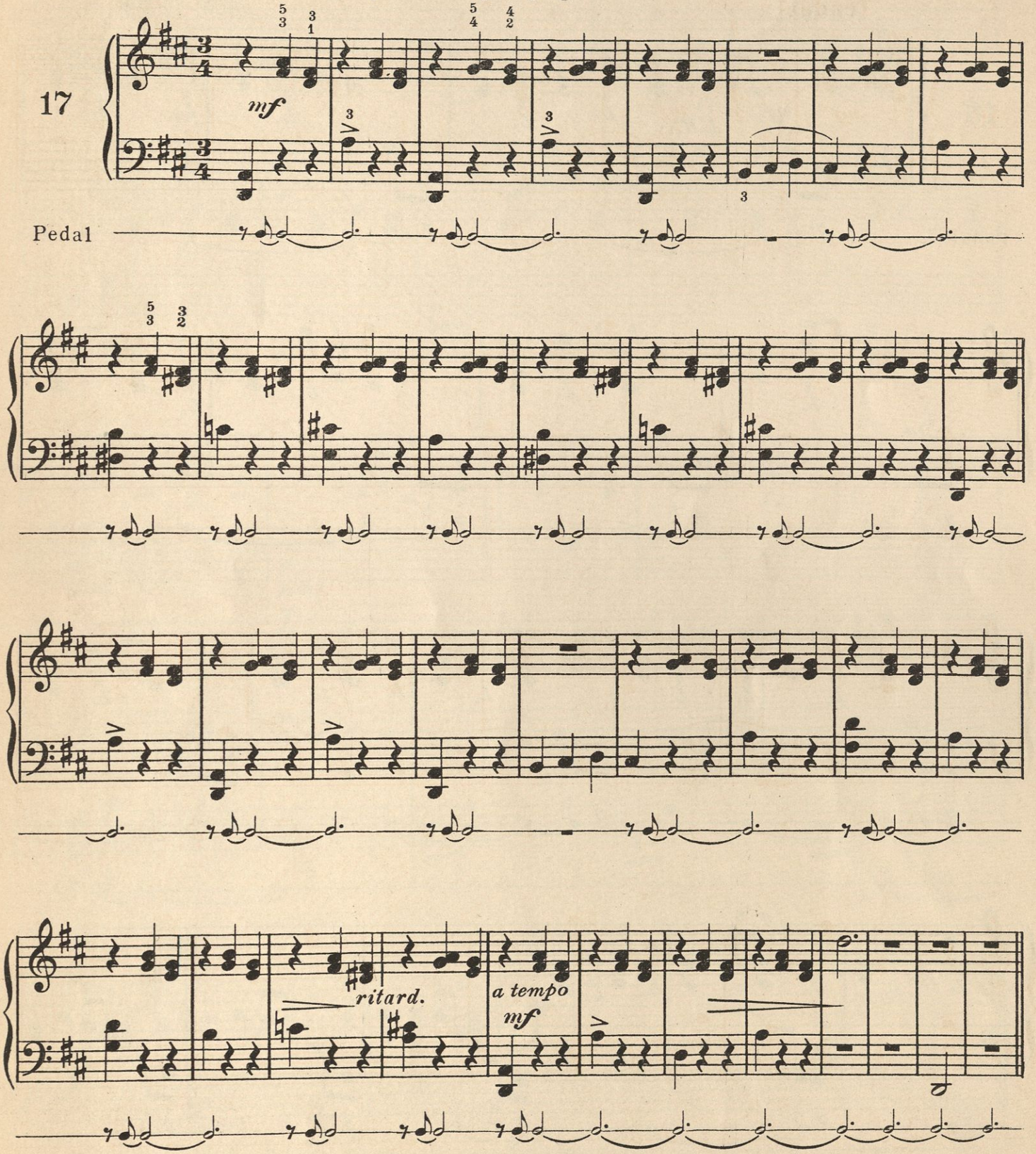


The Seedling's Lullabye

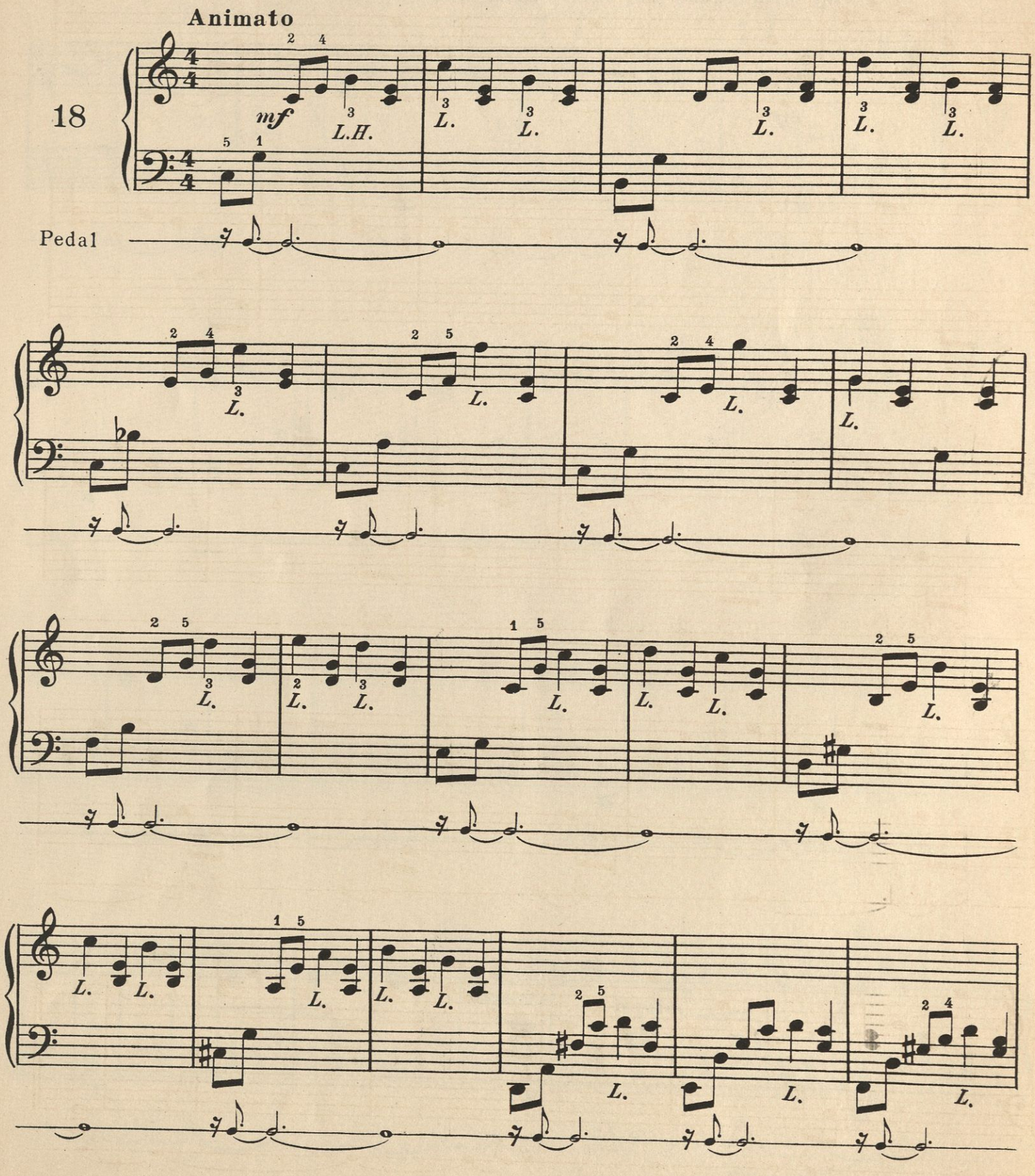


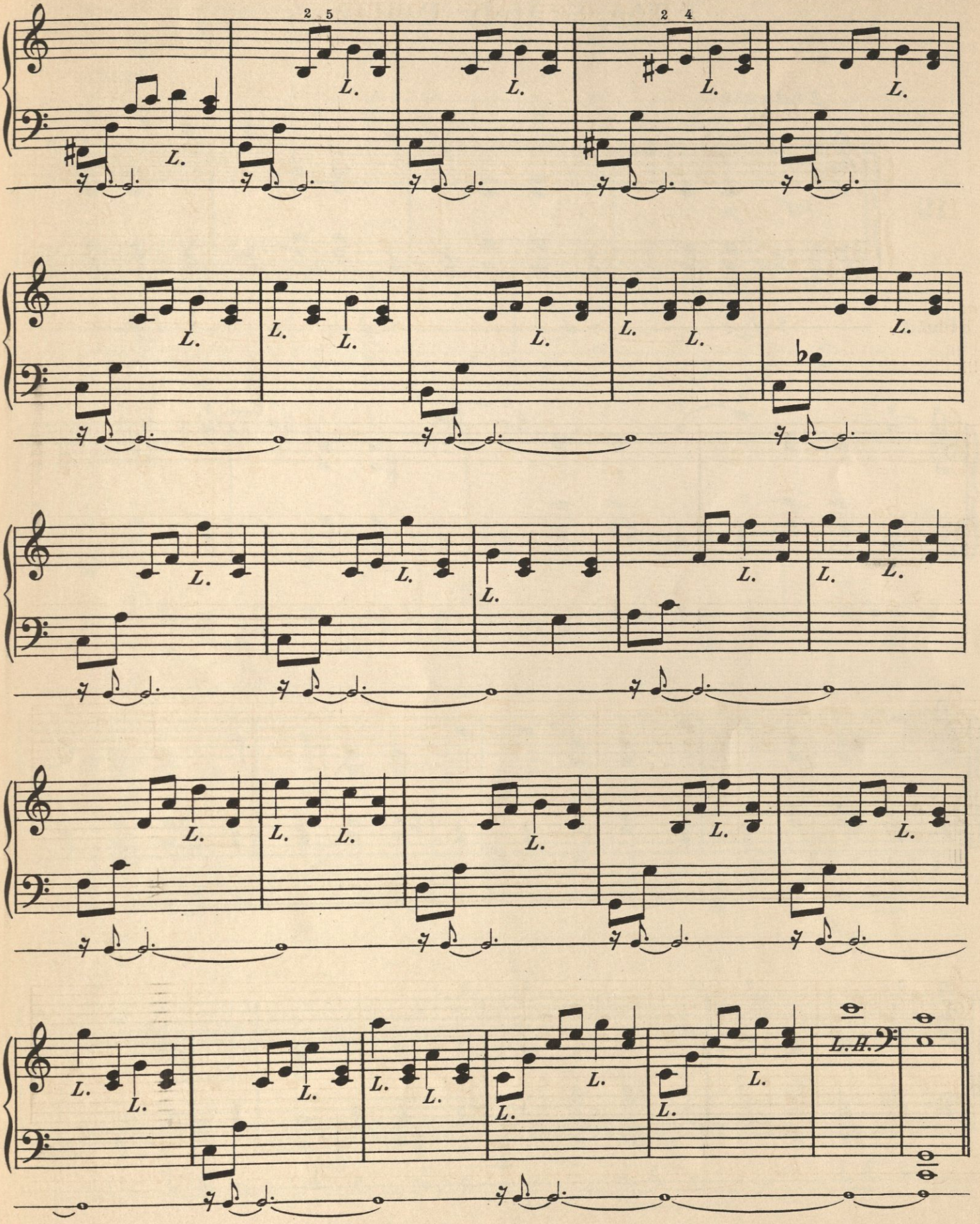
The Old Mission

Play with dignity and a big ringing tone.



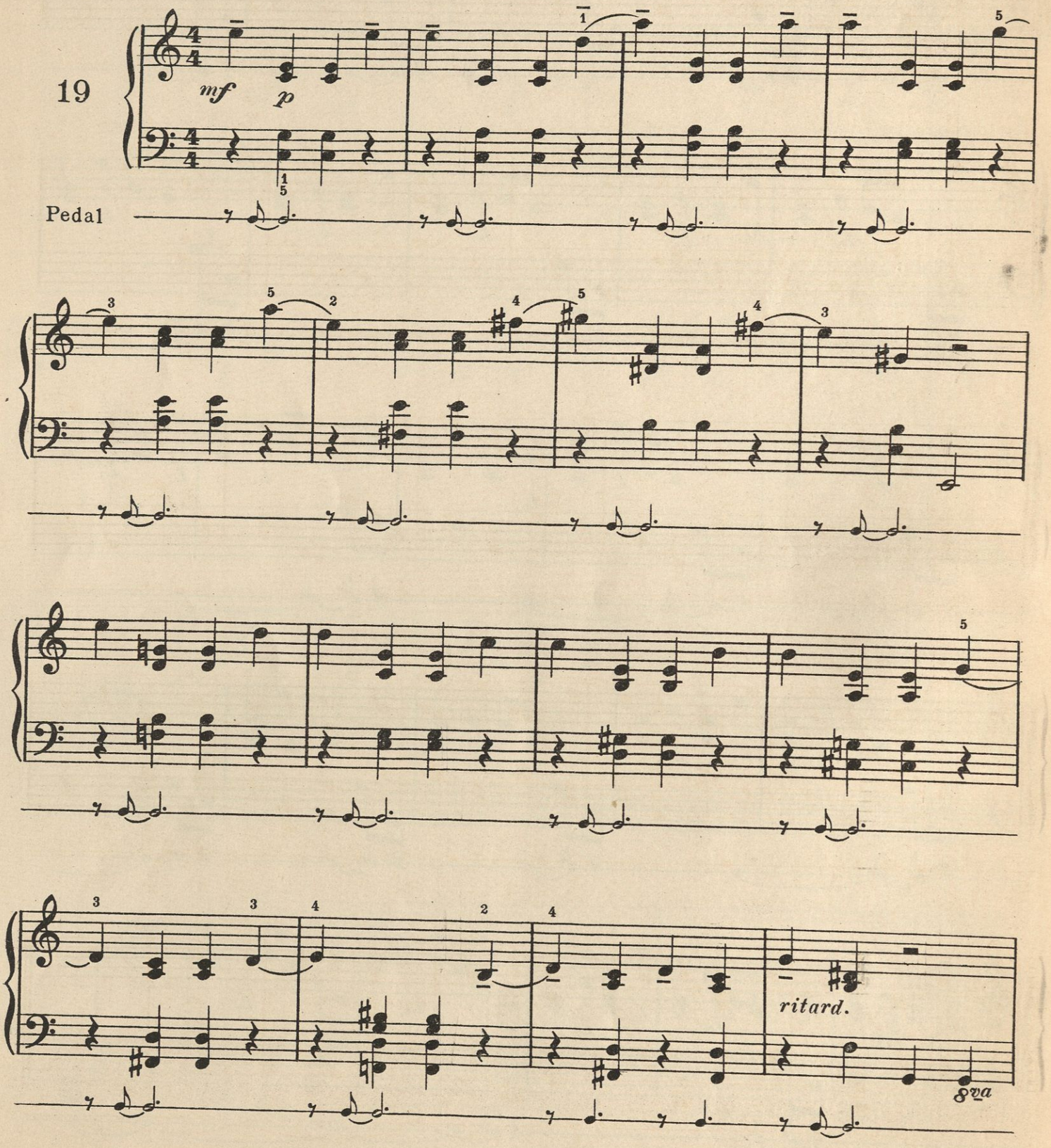
Hop o'er My Thumb

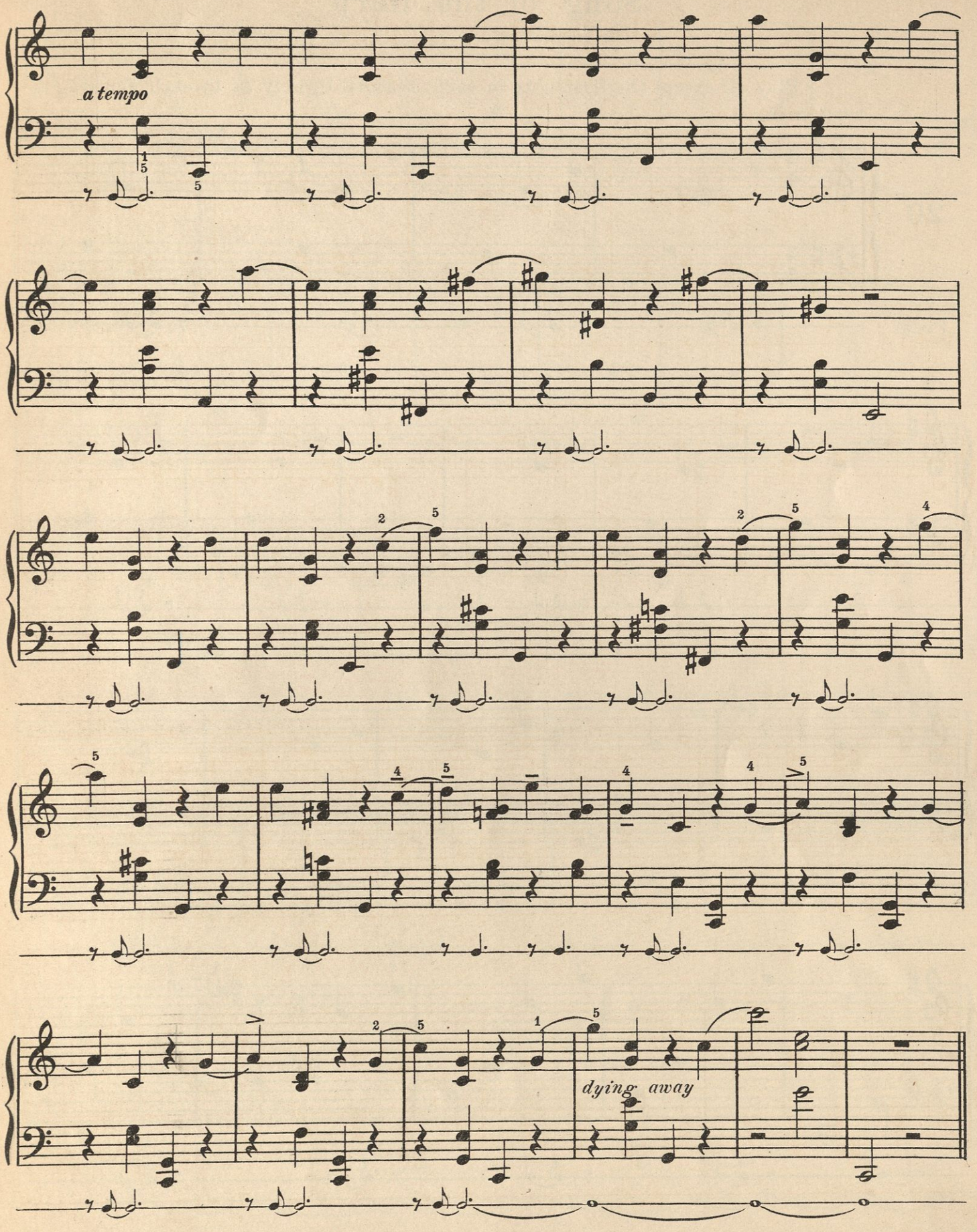



2 5
2 4
L.
L.H.

The Stately Poplar

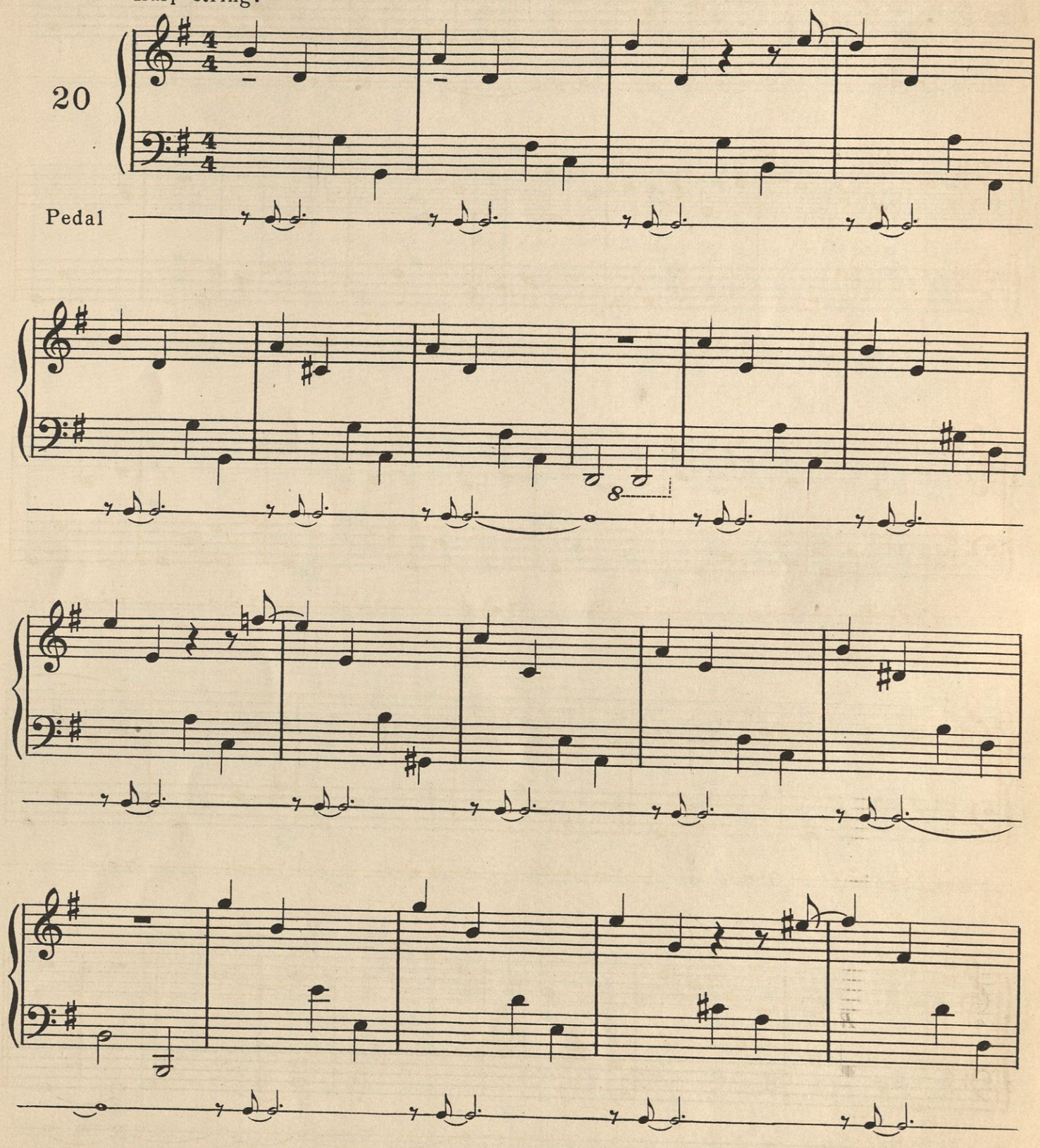
Andante

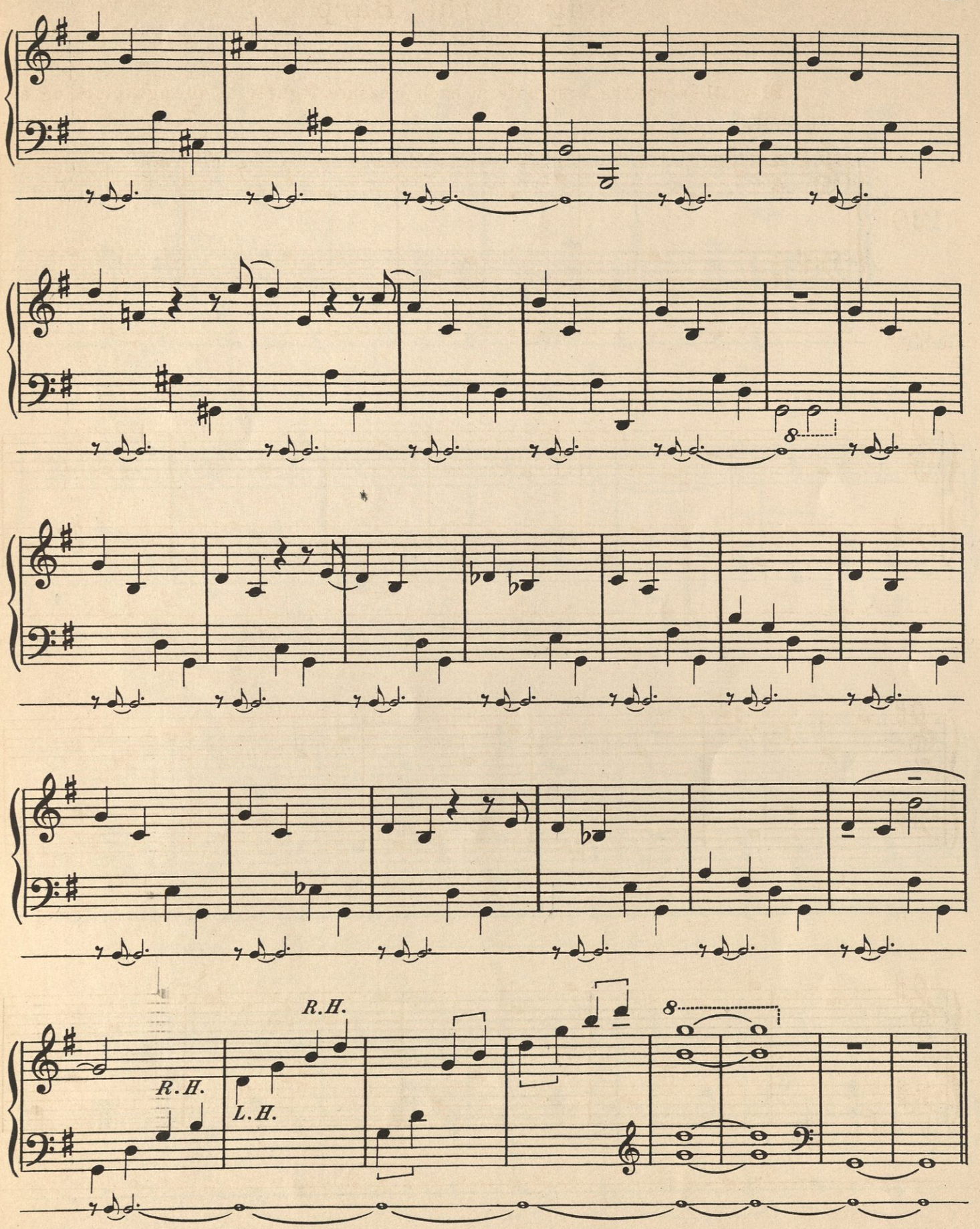



a tempo
dying away

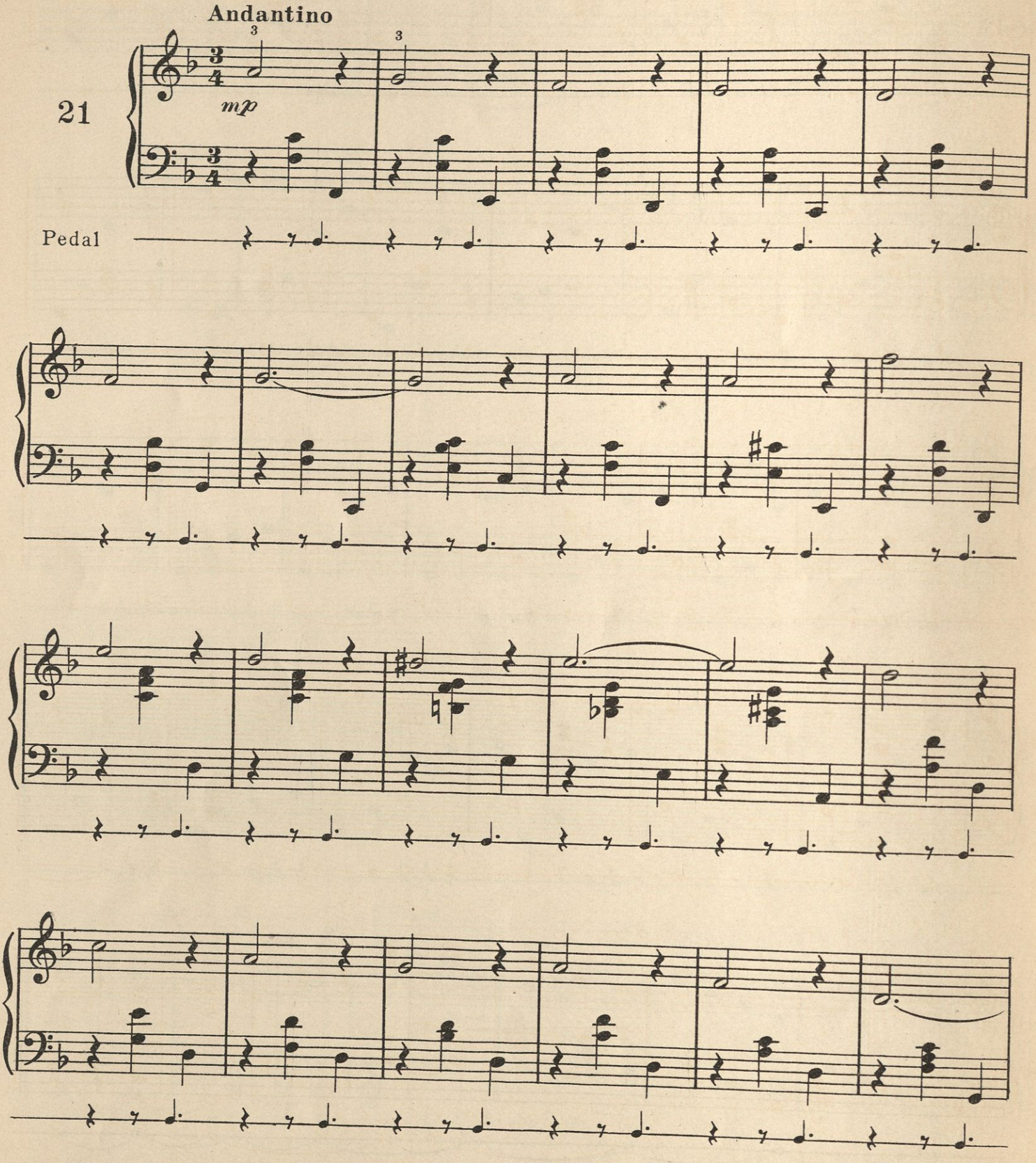
Song of the Harp

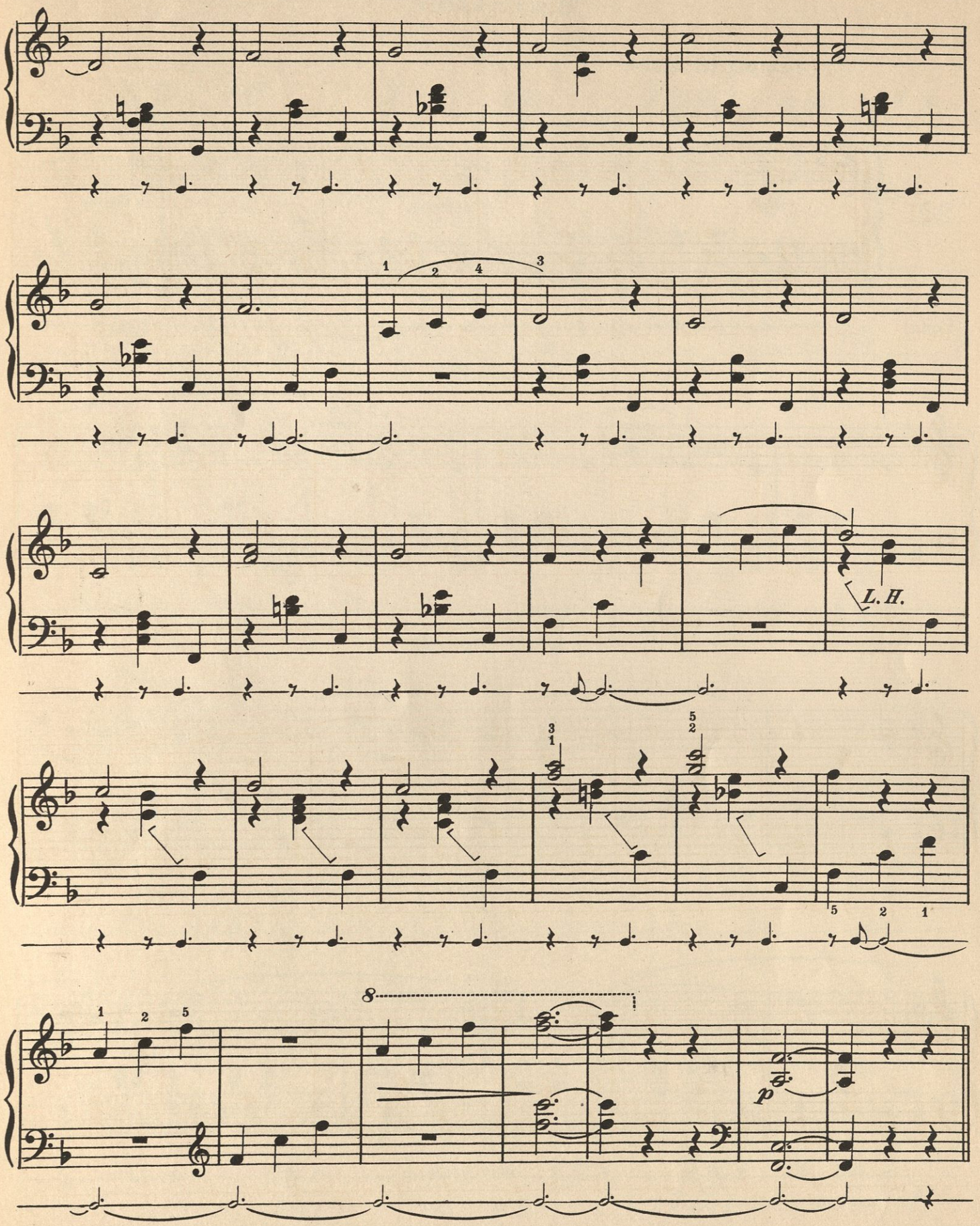
Play all except the first note in each measure lightly as though plucking a harp string.




R.H.
L.H.
R.H.
8

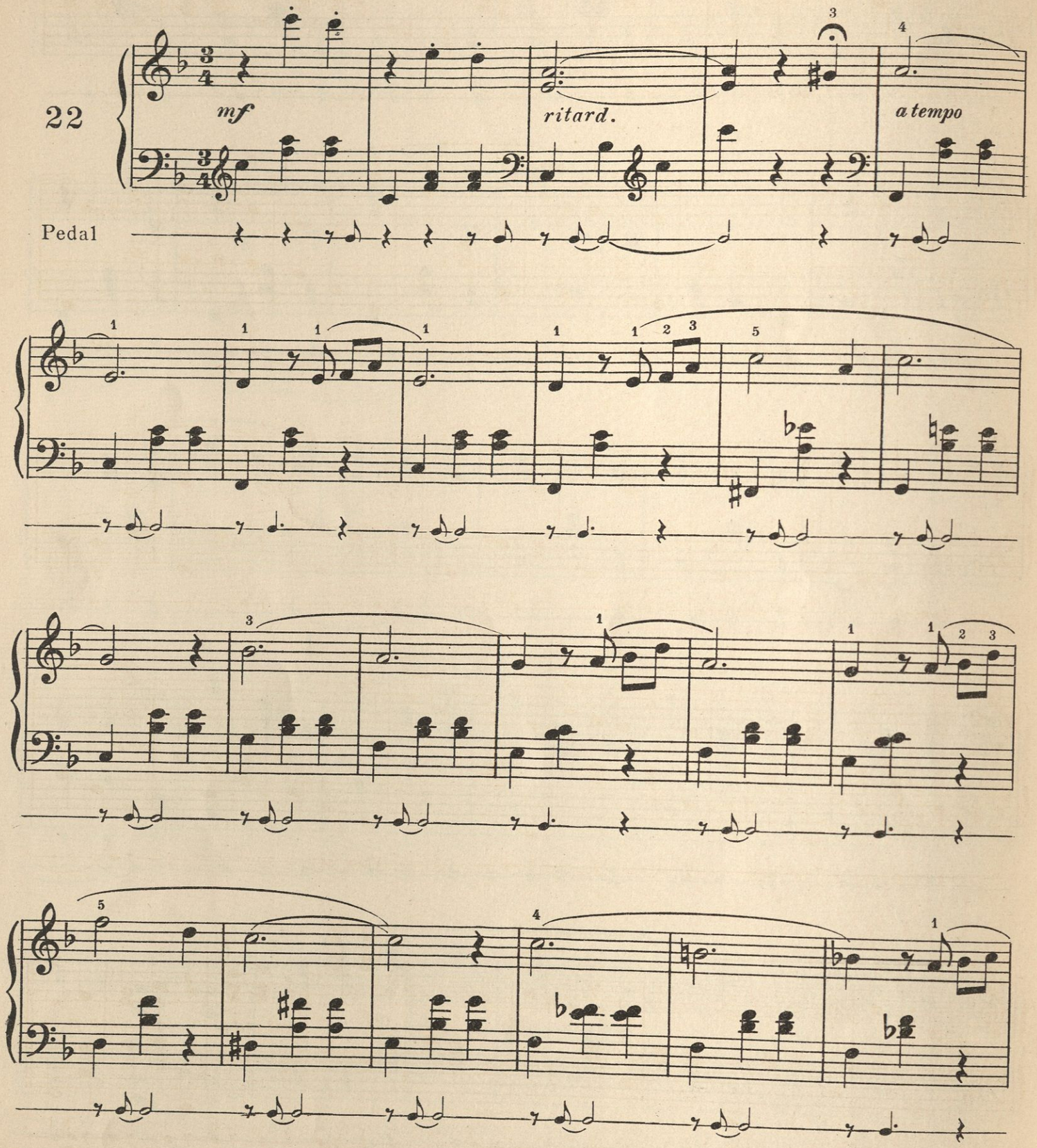
Serenade

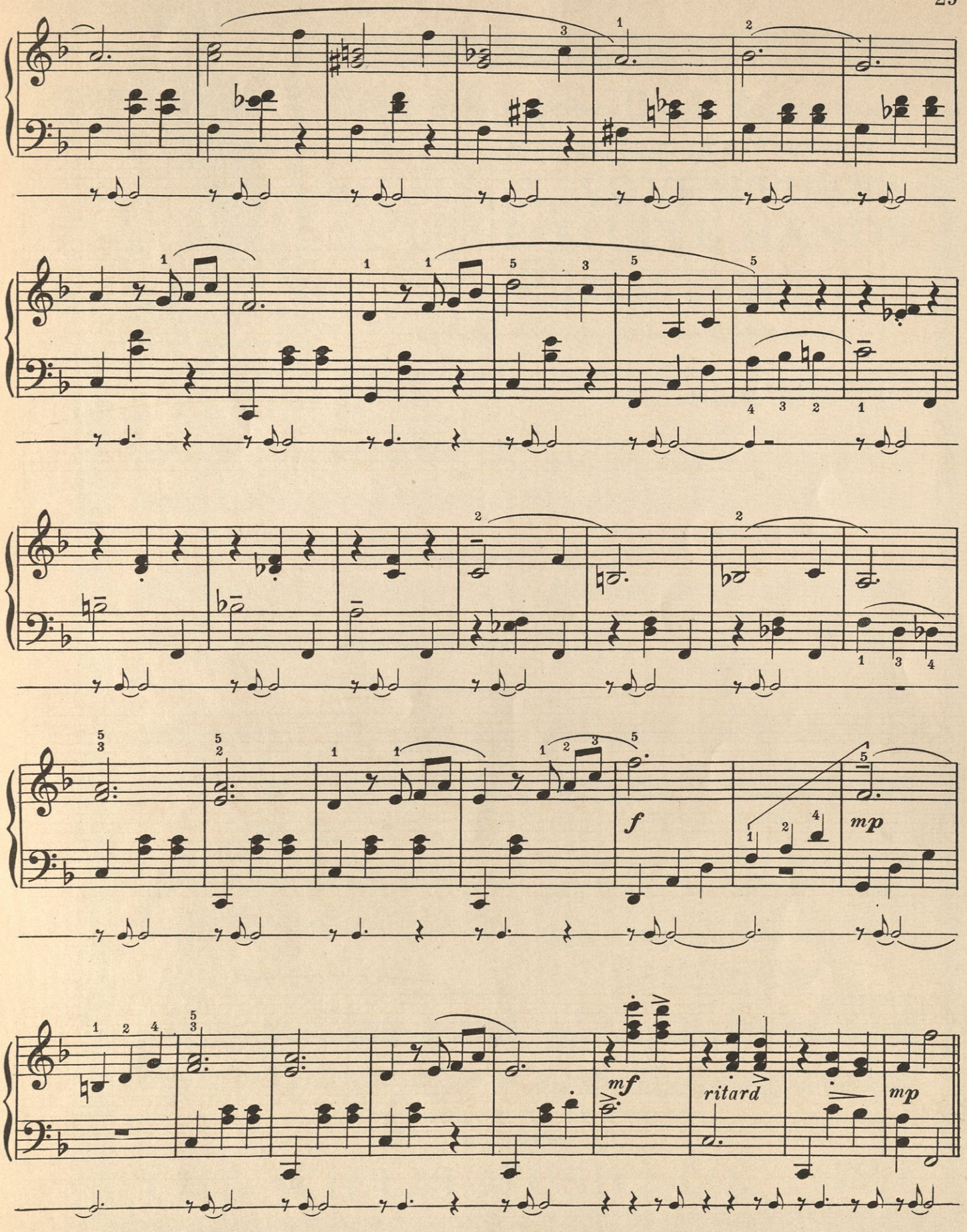



L. H.
8
p

May-time

Tempo di Valse




f
mp
mf
ritard
mp

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The Wishing Moon

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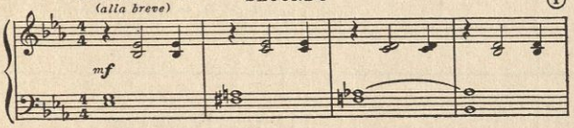
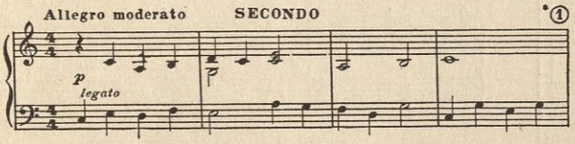
Moderato assai (alla breve) SECONDO ①



In Magic Land

By RUDOLF FRIML

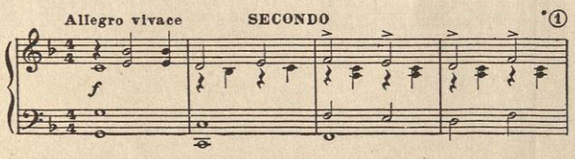
Allegro moderato SECONDO ①



Chatterbox

By RUDOLF FRIML

Allegro vivace SECONDO ①

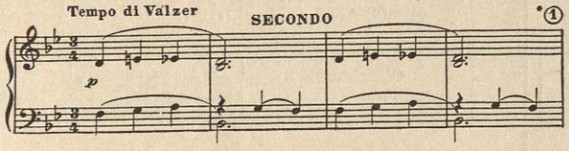


The Blue Fairy

(VALSE)

By RUDOLF FRIML

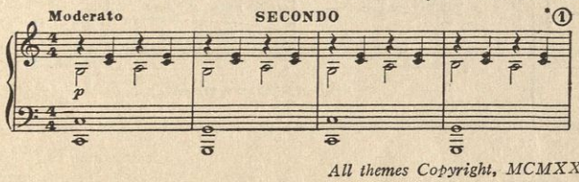
Tempo di Valzer SECONDO ①



The Foxy Kitten

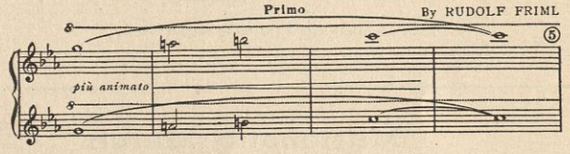
By RUDOLF FRIML

Moderato SECONDO ①



The Wishing Moon

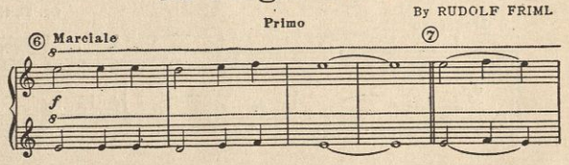
Primo By RUDOLF FRIML ⑤



In Magic Land

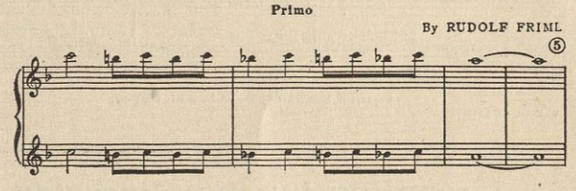
Primo By RUDOLF FRIML

⑥ Marciale ⑦



Chatterbox

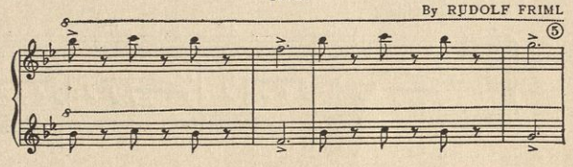
Primo By RUDOLF FRIML ⑤



The Blue Fairy

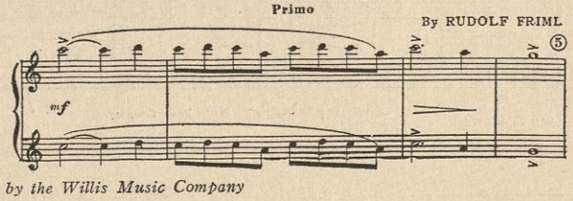
(VALSE)

Primo By RUDOLF FRIML ⑤



The Foxy Kitten

Primo By RUDOLF FRIML ⑤



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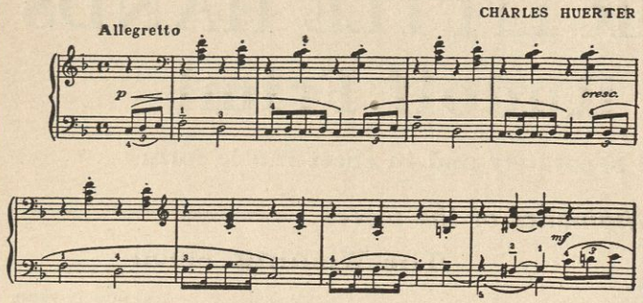

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Return of Harlequin

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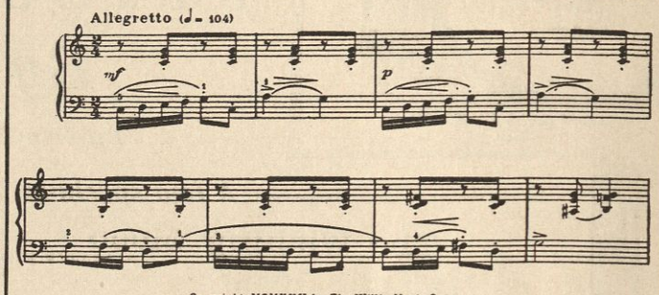

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Marionette March

FRANCINA EARLY
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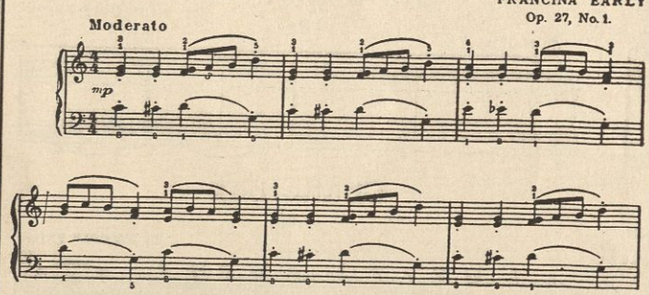

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June Roses

WALTZ

FRANCINA EARLY
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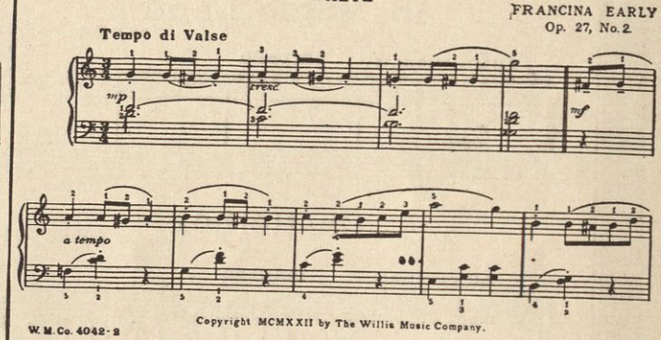

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Dreaming by the Riverside

FRANCINA EARLY
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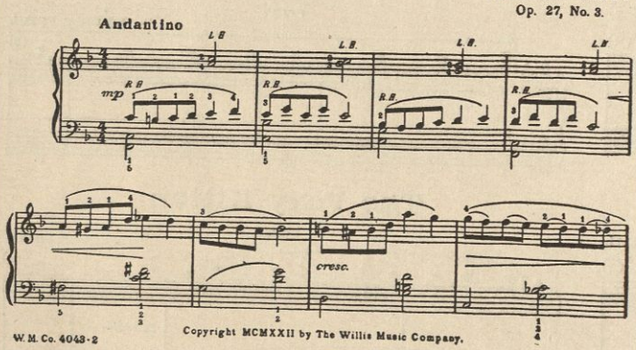

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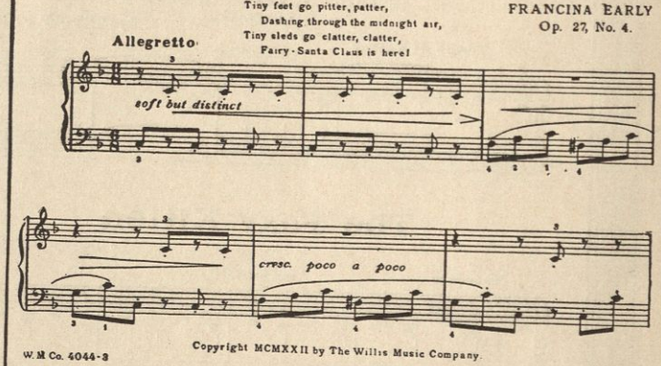
Reindeer of the Fairies

Tiny feet go pitter, patter,
Dashing through the midnight air,
Tiny sleds go clatter, clatter,
Fairy-Santa Claus is here!

FRANCINA EARLY
Op. 27, No. 4.



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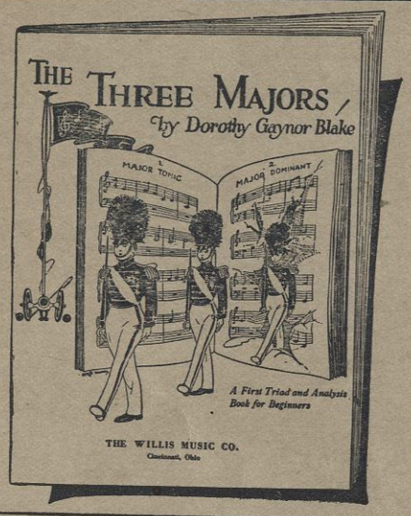

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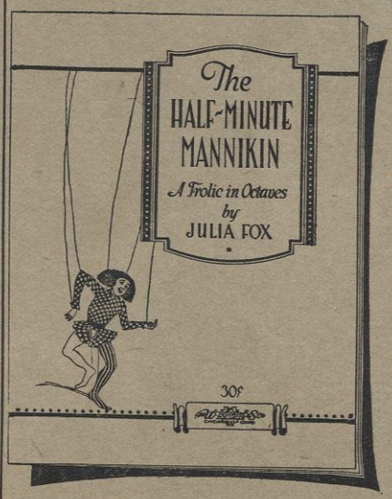

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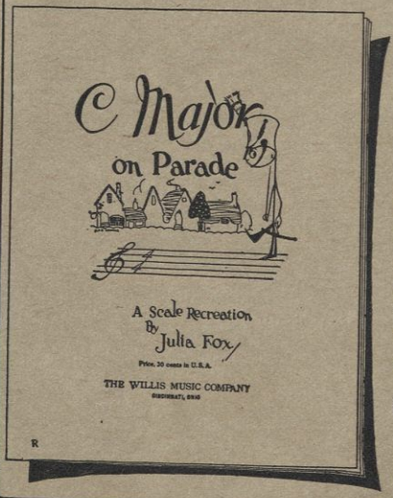

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